



the **daily** **Berlin**

The Hollywood Reporter

Tuesday, February 16, 2010
thr.com/berlin

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antonio das mortes



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FESTIVAL SCREENINGS

**FEBRUARY
17**

13:45 hrs
CineStar 8

**FEBRUARY
18**

16:15 hrs
Delphi - Filmpalast

MARKET SCREENING

**FEBRUARY
16**

18:00 hrs
dffb - Kino



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Q&A

Jasmila Zbanic
talks about her
"Path" to the
Berlinale.
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The **Hollywood Reporter**

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REVIEW



'Caterpillar'

By Maggie Lee

There's nothing oblique or nuanced in Berlinale competition selection "Caterpillar," Koji Wakamatsu's indictment of right-wing militarist-nationalism and the partner-piece to his relentless expose on left-wing extremism, "United Red Army." As consciously strident in tone as the various forms of WWII Japanese war propaganda he deploys satirically, his conviction is so strong, and his argument so persuasive that this masterpiece has the blunt force

continued on page 22

Islam's reality check

Filmmakers look beyond stereotypes to offer fresh perspective at Berlinale

By Scott Roxborough

Terrorism, honor killings, fundamentalism and female oppression. The themes of films running in the Berlinale lineup this year could read like a series of banner headlines from Fox News. But instead of sensationalism and stereotypes, what competition films such as "On the Path" and "Shahada," Panorama title "When We Leave" and Berlinale Special

entry "My Name Is Khan" offer are new images of Islam.

"It has taken nearly 10 years after 9/11 but these issues are finally going from the headlines into the cinemas," "Shahada" director Burhan Qurbani said. "These are things we have to talk about."

In "Shahada" (or "Faith") which premieres Wednesday in Berlin, three very different Muslims living in Germany struggle with their religious and cultural

continued on page 22

How they sold their 'Summer Vacation'

By Borys Kit and Scott Roxborough

Icon Entertainment International has locked up multiple sales on the Mel Gibson action movie "How I spent My Summer Vacation," one of the bigger titles at EFM.

"Summer" is the first big pre-sale of the fest and could be a hopeful sign for other companies selling on scripts and unfinished films.

Covering most of Europe, Icon has closed deals with Telemu-

continued on page 22

Intandem led to 'Slaughterford'

By Stuart Kemp

LONDON — U.K. sales and finance banner Intandem Films is looking to spook buyers by backing British thriller "Ghost of Slaughterford" while also repping it at this year's EFM in Berlin.

The AFM-listed company said it has boarded the thriller, which is being executive produced by Neil Marshall, the British director who burst into the limelight with low-budget horror hits "Dog Soldiers" and "The Descent."

continued on page 22

SEAN GALLUP/GETTY IMAGES



Double exposure

Leonardo DiCaprio signs his way through a mob of autograph seekers on the red carpet for Monday's Cinema for Peace Gala. The event at the Konzerthaus Berlin honored social and humanitarian achievement in the world of film.

WHAT'S INSIDE

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news

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'Peepli' goes to Rapid Eye

By **Scott Roxborough**

Asian cinema specialists Rapid Eye Movies have picked up all German rights for Berlinale Special title "Peepli Live," Anusha Rizvi's directorial debut and the first Indian film to ever screen in Sundance.

Rapid Eye plans to bow "Peepli" in Germany in the third quarter. Described as a "comic gem," the feature is a satire of the real-life epidemic of farmer suicides in rural India.

"(This is) a true Indian art house film that entertains whilst telling a serious story," Rapid Eye boss Stephan Holl said.

"Peepli Live" was produced by Aamir Khan and UTV Motion Pictures. **THR**

Visual picks up 'Hungaria,' 'Glory'

By **Borys Kit**

Visual Factory UK has acquired the French and Benelux rights to musical biopic "Made in Hungaria" and the Andrew Vajna-produced period Olympic sports drama "Children of Glory."

HungariCom handles the sales for both titles.

"Hungaria," directed by Gergely Fonyo, follows the life of famous Hungarian pop singer Miklos Fenyo, whose family emigrated to America in the '60s, and who returned to Hungary as a teenager to establish a rebellious rock 'n' roll band.

The movie has already *continued on page 21*

'Cell' locks up 8 Goyas

Prison drama grabs best film, director, screenplay; seven for 'Agora'

By **Pamela Rolfe**

MADRID — Daniel Monzon's prison drama "Cell 211" walked away the grand winner at the 24th annual Goya Awards with eight statues, including the top categories, Sunday night after a head-to-head battle with Alejandro Amenabar's epic "Agora."

"Cell" not only won gold for

best film, director and adapted screenplay, but also earned Luis Tosar a best actor nod for his intense portrayal of a prison inmate.

Penelope Cruz got passed over for the best actress award for her part in Pedro Almodovar's "Broken Embraces" as Lola Duenas took home the honor for her touching role in "Me Too."

continued on page 21



SEAN GALLUP/GETTY IMAGES

Age of 'Innocence'

Thriller next pic on 'Rose' helmer Hrebejk's plate

By **Scott Roxborough**

Czech director Jan Hrebejk, in Berlin with Panorama Special opener "Kawasaki's Rose," will shoot the drama/thriller "Innocence" starring Czech Shooting Star Ana Geislerova as his next project.

"Innocence" focuses on a well-respected doctor who is accused of raping two young girls. Rudolf Biermann of Infilmm



Geislerova



Hrebejk

and Thomas Hoffman of Infinity will produce. Niel Friedman's Menemsha Films will handle international sales as he has on the past eight Hrebejk titles. Menemsha will also release Hrebejk's comedy "Shameless," in the U.S. this spring.

Production on "Innocence" is set to start in Prague this summer. Delivery is expected in time for Berlin or Cannes 2011. **THR**

Vicious Circle has 'Sympathy' for U.S.

By **Borys Kit**

Vicious Circle Films, the horror label of Breaking Glass Pictures, has picked up the North American distribution rights for horror flick "Sympathy" from Shoreline Entertainment.

The film, directed by Andrew Moorman and starring Marina Shtelen and Aaron Boucher, follows a reckless bank robber and his teenage hostage as they hole up in a bad motel for the night.

Vicious Circle has already set its sight on an April 27 release. **THR**

Jinga scares up Thailand deal

By **Stuart Kemp**

U.K. sales outfit Jinga Films struck a slew of deals across its sales slate headlined by a quartet of titles sold to Thai distributor Sahamongkol.

Jinga said it has tied up deals with Sahamongkol for Lawrence Gough's suburban horror flick "Salvage," John Michael Elfers' occult horror "Finale," supernatural thriller "The Disappeared" and the thriller "Outlanders." "Finale" has been bought by Image Entertainment for North America.

French distributor Opening also said *oui* to "Salvage," Jinga said. The sales label also sold Jac Schaeffer's romantic comedy "Timer" to Shapira in Israel and Italia in the Middle East. **THR**

MARKET SCREENING TODAY

ACADEMY AWARD WINNER

Halle Berry

Stellan Skarsgård

MARKET SCREENING

FEB 16, 9:30AM

ARSENAL 1

Frankie & Alice

A Geoffrey Sax Film

BASED ON A TRUE STORY

CINESAVVY, INC. PRESENTS AN ACCESS MOTION PICTURE
A ZAIDI/BERRY/CIRRINCIONE PRODUCTION A GEOFFREY SAX FILM HALLE BERRY STELLAN SKARSGÅRD FRANKIE & ALICE PHYLICIA RASHAD CHANDRA WILSON ROSALYN COLEMAN
JOANNE BARNON BRIAN MARINKSON CASTING BY JULI-ANN KAY, C.S.A./C.D.C. MUSIC SUPERVISOR NATASHA DUPREY MUSIC COMPOSED BY ANDREW LOCKINGTON COSTUME DESIGNER RUTH E. CARTER
EDITOR DAVID RICHARDSON CO-PRODUCTION DESIGNERS LINDA DEL ROSARIO RICHARD PARIS DIRECTOR OF PHOTOGRAPHY NEWTON THOMAS SIGEL, A.S.C. EXECUTIVE PRODUCERS SHAWN WILLIAMSON
MICHAEL LEVY PRODUCED BY HASSAIN ZAIDI HALLE BERRY VINCENT CIRRINCIONE SIMON DEKARIC STORY BY OSCAR JANIGER & PHILIP GOLDBERG AND CHERYL EDWARDS
SCREENPLAY BY CHERYL EDWARDS AND MARKO KING & MARY KING & JONATHAN WATERS AND JOE SHRAPNEL & ANNA WATERHOUSE

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q&a

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Tuesday, February 16, 2010

"It's all downhill from here," was what Stephen Soderbergh said when he won the Palme d'Or for his debut film. But Bosnian director Jasmila Zbanic, whose first feature, "Grbavica," took the Golden Bear in 2006, isn't troubled by the high expectations accompanying her sophomore entry, "On the Path," the tale of a Bosnian couple whose relationship is tested when husband Amar converts to Wahhabism, a strict, fundamentalist strain of Islam. Speaking with THR Germany bureau chief Scott Roxborough from her home in Sarajevo, Zbanic talked about the scars left by the Yugoslav war, growing Islamic fundamentalism and the redemptive power of love.

What are the different meanings of the film's title: "On the Path"?

Jasmila Zbanic: It is on the path because this film is about a couple — Luna and Amar — who are on one path of love. But Amar the husband starts to turn away and goes toward a more orthodox, conservative religion — Islamic Wahhabism. I wanted to examine this personal path of each character. How far we can go in tolerance in love when the other person is changing? Can you still love them even as they become someone different? Both characters are searching and that's what makes the title so apt.

In Bosnia, isn't it also an expression used for an expectant mother?

Zbanic: Yes, we say 'Baby Na Puta' which means 'Baby on the path' — the baby is on the way. Someone told me recently that I am always making films about maternity. In this movie, the couple are trying to get pregnant and they can't. Then, at the moment she is doubting her love for him, because of how he is changing, she gets pregnant and has to decide whether to keep the baby or not. In "Grbavica," the woman didn't have a choice. She was raped during the war and was held until she had the baby. Now this woman in modern Sarajevo can decide her future and has the choice: baby or no baby.

Is there a trend in Bosnia today toward a more fundamentalist form of Islam?

Zbanic: I would speak more in a global way. It's a global trend. There are statistics that show human beings are more religious than before. So what is happening in Bosnia is not only a local

story. But it is very local in its details. After the war, people were looking for something to believe in. We were raised in Socialism and all those ideas suddenly collapsed. People were looking for new forms and new ideas. Bosnia is a majority Muslim country. But it was always a very open, very liberal form of Islam, drinking alcohol and so on. This more orthodox form is something that came in during the war. It was brought by mujahadin, Muslim soldiers fighting in Bosnia. They set up their own communities and started to attract locals as well. I started thinking about this when, at a friend's house, I met a Wahhabist man and he refused to shake hands with me. He said, "Sorry, I don't shake hands with woman." I was furious. I thought it was humiliating. Then I was haunted by it, this emotion. As an artist you always think breaking conventions is great. Suddenly I was in the position where I was defending the conventions. So I thought hey, what's happening here, why am I so pissed off? From that point I decided to try and research this community and find the human beings behind this view.

What did you know about this fundamentalist community before you started the film?

Zbanic: Before I started my research, most of my opinions came from the media. And they were all negative, because, in the media, this community is always connected with terrorism. I was deeply influenced by that. I was just a sheep led by media coverage. It was only in my research

that I could look beyond it and see the humans, the souls of these people. I did a lot of research, met a lot of these Wahhabist converts in Sarajevo and I found out that most of them used to be punkers or drug addicts. They were people living alternative lifestyles, people on the edge of society. There were guys who used to have Mohawk hairdos now wearing fundamentalist beards. Women who used to go around half naked covered in piercings now wearing the Hijab. But it came from the same impulse: a desire to feel accepted. What I found was very sad. Most of these people have a big tragedy in their lives — a big gap from not being accepted or not being loved. Behind almost every convert was this: a lack of love.

Is this turning toward religion in Bosnia at all a



vital stats

Jasmila Zbanic

Nationality: Bosnian

Born: Dec. 19, 1974

Festival entry: "On the Path" (In Competition)

Selected Filmography: "Stories on Human Rights" (2008 - "Participation" segment), "Grbavica — Esma's Secret" (2006), "Lost and Found" (2005 - "Birthday" segment)

Notable Awards: Berlin Golden Bear, Peace Film Award and AFI Grand Jury Prize for "Grbavica — Esma's Secret"

reaction to the atrocities of the war?

Zbanic: I think it was the war, yes, but also the unjust peace. You know, in the former Yugoslavia, war criminals are still walking free. Bosnians can't get visas to visit Europe but countries which attacked Bosnia are going to enter the European Union before us. Before, we felt like Europeans but now Europe doesn't want us. So we have to find another identity.

Are these issues — the rise of fundamentalism, searching for an identity as Europe's only majority Muslim country — at all addressed in the local media in Bosnia?

Zbanic: Nobody really talks about it seriously. It is always black or white. I hope this film can start a dialogue. Up to now, we've just had yelling and shouting. I hope that the audience will be able to see both sides. To see Luna's side, trying to understand the changes her husband is going through but not accepting it and wanting her old man back. And on the other side, to understand what Amar gets from it, why he goes down that path. But it would be sad if the religious aspect were the only thing talked about with "On the Path." That's in the background of the film. In the foreground, what is important is these two individual characters, their two stories, their pain and their love. **THR**

ILLUSTRATION BY CHRIS MORRIS

Team-building exercise

Right crew can make or break, panelists say



Isabel
Coixet

By James Gabrillo

Who are the people in your neighborhood? Or in this case — who are the people in your film? The theme of this year's Berlinale Talent Campus, "Cinema Needs Talent — Looking for the Right People," was the focus of the opening forum, which featured producer Mike Medavoy and directors Isabel Coixet and Stephen Daldry.

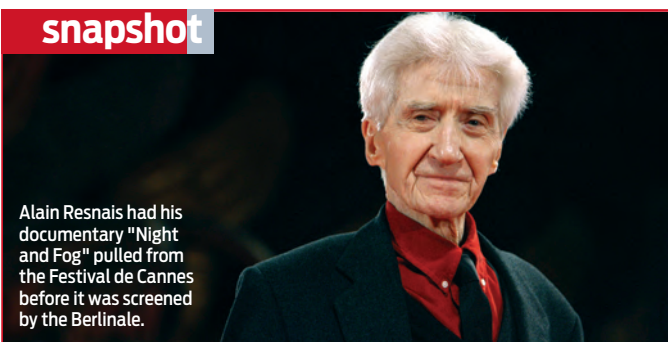
"I try to surround myself with people who have had more experience than me," Daldry said. In

films like "Billy Elliot" and "The Reader," he said the secret lied in having his writers participate during the entire production. "Writers are paramount," he said. "Keep them close."

"Shutter Island" producer Medavoy said it's all about making correct choices in choosing the right people for your film. "What is crucial is for you to have people who ... can complete the puzzle for you," he said.

"The most important thing is to focus on what the camera is capturing regardless of the drama happening behind the scenes," Coixet said when asked what one should do when faced with the wrong people. "If you keep on sulking about your nasty crew or you keep thinking about your ego, nothing will happen for you."

James Gabrillo is from the Philippines and is a participant in Talent Press.

snapshot

Alain Resnais had his documentary "Night and Fog" pulled from the Festival de Cannes before it was screened by the Berlinale.

JULY 1, 1956:

Alain Resnais' Auschwitz documentary "Night and Fog" screens in Berlin.

Barely a decade after the end of World War II, a newly democratic West Germany is trying to rebuild the country and does not want to be reminded of the horrors of its recent past. When Alain Resnais' Holocaust documentary "Night and Fog" is accepted for the Festival de Cannes, the German ambassador in Paris files a formal protest, citing Article Five in the regulations governing international festivals, whereby "only such films can be shown which do not injure the feelings of people of another nation or interfere with their peaceful co-existence."

Cannes bows to the political pressure and "Night and Fog" is pulled. The only ones to see it are a few invited guests at a special screening after the festival.

But screenwriter Jean Cayrol, himself a concentration camp survivor, thinks the film has to be seen – and by a German audience. He writes to German author and famed humanist Heinrich Boll, condemning the ban. Boll pushes the Berlin Senate to accept “Night and Fog” for the 1956 Berlinale.

The harrowing documentary is first screened July 1, 1956 at Berlin's Capitol Cinema. Willy Brand, future German Chancellor, then president of the Berlin House of Representatives, speaks to the audience ahead of the screening. "The German people should not be allowed to forget," he says.

— Scott Roxborough

TEEN A15 PHOTO: ALBERTO DI ZZOI / AEP / GETTY IMAGES

Berlinale 2010: nordmedia talk & night

3D impressions and prominent guests



Holger Tappe (Ambient Entertainment GmbH & Co KG), Reinhard Klooss (Constantin Film AG) and Jochen Coldewey talked about „Die Konferenz der Tiere“

At the beginning of the Berlinale 2010 nordmedia welcomed more than 1000 guests to their traditional reception "nordmedia talk & night" at the Representation of Lower Saxony at the federal Government in Berlin.

The event started with an exciting filmtalk hosted by Jochen Coldewey, responsible for funding at nordmedia. During the evening, which focused on

the future of cinema, nordmedia for the first time presented impressions of funded productions such as "Die Konferenz der Tiere" and "Das Auge" in 3D.

nordmedia CEO Thomas Schäffer and Minister of Economics, Labour and Transport Jörg Bode opened the following nordmedia-night. Guests of film, politics and society celebrated until the morning hours.



Thorsten Neumann and R.P. Kahl talked about „Bedways“ which premiered at the Berlinale section „Perspektive Deutsches Kino“ this year.



Thomas Schäffer, CEO nordmedia, opened the reception

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Tuesday, February 16, 2010



'The Robber'

By Peter Brunette

Adapted from a novel which was itself based on a true story, "The Robber" (Der Räuber), the second film from German director Benjamin Heisenberg (his first feature, "The Sleepers," premiered at Cannes in 2005),

► IN COMPETITION

BOTTOM LINE A potentially superb character study that never goes below surface phenomena.

PRODUCTION COMPANIES: Nikolaus Geyrhalter Filmproduktion, Peter Heilrath Filmproduktion. **CAST:** Andreas Lust, Franziska Weisz, Markus Schleinzer. **DIRECTOR:** Benjamin Heisenberg. **SCREENWRITER:** Benjamin Heisenberg and Martin Prinz. **BASED ON THE NOVEL BY:** Martin Prinz. **PRODUCER:** N. Geyrhalter, M. Glaser, M. Kitzberger, W. Widerhofer, P. Heilrath. **SALES:** Films Distribution SAS. No rating, 96 minutes.

provides plenty of adrenaline-stoked action even though its plot, paradoxically, is a tour-de-force of minimalist deliberation.

Unfortunately, most of the action is of a man running, either for fun or for his life. The details of the city of Vienna, and the surrounding countryside through which he runs, are sharply rendered, but the utter precision of the filmmaking, while a pleasure, fails to fully satisfy. Ultimately, most audiences will be left scratching their heads, wanting to know more about why this man, Hans Rettenberg, does what he does. Hence, commercial prospects for this otherwise extremely well-crafted film do not look very good.

We first meet Hans as he is being released from prison, where he has been serving a sentence for robbing banks. He's been a model prisoner, completely absorbed in his training as a runner, and he is

sternly lectured by his parole officer to stick to the straight and narrow if he wants to avoid a return visit. Moments after his release, he robs several banks in a row.

Why?, we reasonably wonder. He then runs the Vienna marathon as an amateur, breaking the local record.

The rest of the film details, in a sober and simple manner, his obsessive training and the various criminal escapades upon which he embarks. He has no friends and never goes out. Eventually he ends up staying with a woman who seems to be a childhood friend, and they become intimate. Ultra brief flashbacks to what is perhaps his childhood are tantalizingly quoted, but nothing is ever explained, and no back story is ever forthcoming. Director Heisenberg's principle seems to be that less is way more than more.

A popular mode of contemporary cinematic storytelling is

to show a character's daily, banal activity, and then ever so gradually reveal the motivations behind it. The problem here is that Hans's quotidian life is so brilliantly and viscerally evoked that audience expectations quickly begin building for a revelation that unfortunately never comes.

Heisenberg knows how to use his camera expressively, as when he captures Hans running through a park with a lens of such enormous focal length that it looks, revealingly, like he's not getting anywhere. Sound is also used in a strong, visceral way, as when windshield wipers thump uselessly against a windshield at the very end of the film, to the accompaniment of a moving musical score.

The film's very brilliance is what proves so disappointing, because it promises so much more than it ever delivers. It ends up being a psychological study with no psyche to study. **THR**



By Maggie Lee

Yuya Ishii's prolific indie filmmaking career turned him into a festival darling. "Sawako Decides" seems to be a springboard to more mainstream platforms. The film is dominated by an irrepressible heroine, classified as a "loser dog" in Japan, and it celebrates her stoic struggles to overcome social rejection, love and financial woes with wry humor and racy storytelling. "Sawako" will get its fill of festival invitations even if it lacks the trenchant

social remarks or the delicious nastiness of his other works.

Sawako (Hikari Mitsushima) first appears reclining on a couch for colon irrigation, wondering wistfully if her emotional baggage could be flushed out too. She continues to land in other uncomfortable positions. At her fifth temp job at a toy company, she gets her skirt sprayed with pee and endures jeering for being single. Dates with her fifth boyfriend Kenichi (Masashi Endo) are an awkward threesome including his unaffectionate daughter

Kayoko (Kira Aihara).

When she is recalled home to run her sick father's floundering clam-packing factory, the workers and townsfolk makes her feel as useful as ditch water. Kenichi, who tags along to free-load, runs off with Sawako's childhood friend.

Ishii portrays painful humiliations to deadpan comic effect without belittling the victims of such humiliations. His talent for sharp dialogue enlivens the drab small town community he depicts, while exposing a harsh group dynamic that writes off a person for erring once — like the way he juxtaposes the workers' insolence to Sawako with slogans on their lockers saying: "Smiling face. True heart. Gratitude."

As Sawako, Mitsushima (the firebrand heroine of "Love Exposure") chews up the screen, inspiring awe rather than pity for her impassioned pleas for acceptance. But Sawako's exhortation for mediocre people to unite and do their best (to the score of "Rocky"), and how everyone eventually rallies

► FORUM

BOTTOM LINE A feel-good underdog comedy with a magnetic female lead.

DIRECTOR-SCREENWRITER: Yuya Ishii.
CAST: Hikari Mitsushima, Masahi Endo, Kira Aihara, Kotaro Shiga. **PRODUCER:** Mayumi Amano. **SALES AND PRODUCTION:** PIA International Film Festival. No rating, 111 minutes.

around her to save the business is a fairytale formula culled from Japanese TV drama.

For all its insight, the film does not challenge the status quo that makes life so miserable for non-achievers. Sawako is as tough as a sandbag but sandbags don't punch back. Her favorite phrase is: "It can't be helped." It underlines her tolerance for the despicable Kenichi, whom she doesn't even love: "I'm stuck with him for life because I am below average." Ultimately, the film advocates aggressive defeatism.

Production values are thrifty but resourcefully deployed to accentuate the unglamorous environment. **THR**

BERLINALE/EFM SCREENING
(TOMORROW 17th FEB 2010) 3 P.M. CINESTAR 2

WINNER
DIRECTOR'S VISION AWARD
STUTTGART FILM FESTIVAL
2009

WINNER
BEST ACTOR
SUNIEL SHETTY
SOUTH ASIAN INTERNATIONAL
FILM FESTIVAL
NEW YORK 2009

OFFICIAL SELECTION
RED CARPET
INDIAN PREMIERE
IFFI GOA 2009

**INDIA'S LITTLE UNDERSTOOD
MOST MISUNDERSTOOD WAR**

T.P. AGGARWAL PRESENTS
A STAR ENTERTAINMENTS PVT. LTD. PRODUCTION

red alert
the war within

BASED ON A REAL LIFE STORY

DIRECTED BY ANANTH NARAYAN MAHADEVAN WRITTEN BY ARUNA RAJE
PRODUCED BY T.P. AGGARWAL & RAHUL AGGARWAL

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BRAINSTORM

festival screenings

THR.com/berlin

Titles in bold; competition films in black

Tuesday, February 16, 2010



"The Robber"

TODAY

9:00 India, U.S., Generation 14plus, Babylon (Mitte) (E)

9:30 The Robber, Austria-Germany, 96 mins, Competition, Friedrichstadtpalast (E);

9:30 Short Films Kplus 1, Generation Kplus Short Film, Zoo Palast 1 (E)

10:30 Welcome to the Rileys, U.S., 110 mins, Panorama Special, CinemaxX 7

11:00 Wages of Fear, France, Italy 1951-53, 155 mins, Retrospective PLAY IT AGAIN ...!, CinemaxX 8 (E); **Rafiki**, Norway, 79 mins, Generation Kplus, Filmtheater am Friedrichshain (E); **4 Decades of the Forum, Dust in the Wind**, Taiwan, 109 mins, Forum, CineStar 8 (E); **The True "Q", Production Design Master Class with Sir Ken Adam** (in English), Berlinale Talent Campus Event, Hebbel am Ufer - HAU 1; **The Secret Life of Sound with Stefan Busch, Peter Strickland** (in English), Berlinale Talent Campus Event, Hebbel am Ufer - HAU 3 / Top Floor **11:15 66/67 - One Family Is Enough**, Germany,

118 mins, German Cinema, CinemaxX 1 (E)

11:30 Superbrother, Denmark, 89 mins, Generation Kplus, CinemaxX 3 (E); **Short Films 14 plus 1**, Babylon (Mitte) (E)

12:00 Orly, Germany, France, 84 mins, Forum, Kino Arsenal 1 (E); **En ganske snill mann, Norway, 109 mins, Competition, Friedrichstadtpalast (E); Guided Gallery Tour**, Forum Expanded Move, tickets available only at Arsenal boxoffice, Filmhaus Atrium; **A Somewhat Gentle Man, Norway, 109 mins, Competition, Friedrichstadtpalast (E)**

12:30 Time After Time, Forum Expanded Talk, free entrance, Kino Arsenal 2

13:00 Besouro, Brazil, 95 mins, Panorama Special, CinemaxX 7 (E); **Chronicle of Anna Magdalena Bach**, Federal Rep. Germany, Italy 1967/68, 94 mins, Retrospective PLAY IT AGAIN ...!, CinemaxX 8 (E); **Cindy Does Not Love Me**, Germany, 95 mins, Perspektive Deutsches Kino, Colosseum 1 (E)

13:30 Portrait of the Fighter as a Young Man, Romania, 163 mins, Forum, Cubix 7 (D); **My**

Words, My Lies — My Love, Germany, 107 mins, German Cinema, CinemaxX 1 (E)

13:45 I Am, Russian Federation, 88 mins, Forum CineStar 8 (E)

14:00 It's Your Fault, Argentina-France, 90 mins, Panorama Special, International (E); **Eep!**, Netherlands-Belgium, 81 mins, Generation Kplus, CinemaxX 3 (E); **4 Decades of the Forum, No USA**, 32 mins, Forum, Delphi Filmpalast; **So Is This, Canada**, 43 mins, Forum; **Life Through A Lens - Cinematography Master Class with Christian Berger**, Berlinale Talent Campus Event, Hebbel am Ufer - HAU 1 (E); **Choosing Images: Posters that Hook an Audience with Hengameh Panahi, Helga Rechenbach, Fred Roos, Margrit Sickert, Peter Sickert**, Berlinale Talent Campus Event, Hebbel am Ufer - HAU 2 (E); **The Indie Filmmakers Guide to Cross Media I-I Extending the Finance: How to Produce Cross Media Projects with Ben Grass, Karol Martesko-Fenster, Michel Reilhac, Lance**, Berlinale Talent Campus Event, Hebbel am Ufer - HAU 3 / Top Floor (E); **Budrus** U.S., 78 mins, Panorama Dokumente,

CineStar 7 (E)

14:30 Red Hill, Australia, 95 mins, Panorama Special, Cubix 9; **25 mins, Short Films 14plus 2**, Generation 14plus Short Film, Babylon (Mitte) (E); **Intermission Red O quam Tristis/Oh, How Sad**, Netherlands, 9 mins, Forum Expanded, Kino Arsenal 1 (E); **Return Return**, Germany 26 mins, Forum Expanded; **Podworka**, U.S., 31 mins, Forum Expanded; **Uit De Bibliotheek Van Wolfgang Frommel**, Germany, 11 mins, Forum Expanded; **I've Heard 3 Stories**, Lebanon, 12 mins, Forum Expanded; **Sea Series #7 - Naufrage aux Iles de la Madelaine**, Canada, 3 mins, Forum Expanded; **Mr. Sakurai at the Ticket Counter**, Japan-Republic of Korea (South Korea), 6 mins, Forum Expanded; **Once Upon a Sidewalk**, Lebanon, 21 mins, Forum Expanded; **Gyre**, Austria, 9 mins, Forum Expanded

15:00 Caterpillar, Japan, 85 mins, Competition, Friedrichstadtpalast (E)

15:30 Gravity, Germany, 95 mins, German Cinema, CinemaxX 1 (E); **The Famous and the Dead**, Brazil-France, 95 mins, Generation 14plus, Cubix (E); **Boy**, New Zealand,

87 mins, Generation Kplus, Zoo Palast 1 (D); **Lullaby**, Germany, 98 mins, Panorama Dokumente, Colosseum 1 (E); **The Law of Desire**, Spain, 100 mins, Retrospective PLAY IT AGAIN ...!, CinemaxX 8 (E)

16:00 The Dream of Norma, Germany, 7 mins, Forum Expanded@Auto Kino!, Temporäre Kunsthalle; **Flight Through the Night**, Federal Rep. Germany, 90 mins, Forum Expanded @ Auto Kino!; **Echoes of the Rainbow**, Hong Kong-China, 120 mins, Generation Kplus, Filmtheater am Friedrichshain (E); **13 mins, Berlinale Shorts II**, Berlinale Shorts Competition, CinemaxX 6 (E)

16:15 Sawako Decides, Japan, 112 mins, Forum, CineStar 8 (E)

16:30 I Miss You, Mexico-Argentina, 96 mins, Generation 14plus, CinemaxX 3 (E); **The Counting of the Damages**, Argentina, 80 mins, Forum, Delphi Filmpalast (D); **Honey**, Turkey-Germany, 108 mins, Competition, Berlinale Palast (D)

17:00 What More Do I Want, Italy-Switzerland, 126 mins, Berlinale Special Gala, Urania (E); **Summer Wars**, Japan, 114 mins, Generation 14plus, Babylon (Mitte) (E); **Daniel Schmid - Le chat qui pense**, Switzerland, 83 mins, Panorama Dokumente, International (E); **Golden Slumber**, Japan, 139 mins, Panorama Special, Cubix 9 (E); **Away From Her**, Canada-U.K.-U.S., 110 mins, Retrospective PLAY IT AGAIN ...!, Zeughauskino; **Red, White & The Green**, Iran, 57 mins, Panorama Dokumente, CineStar 7 (E); **Revolución: Mexican Filmmakers Joining Forces**, Berlinale Talent Campus Event, Hebbel am Ufer - HAU 1 (E); **Brussels in Berlin: How to Produce in Europe with Britta Knöller**, Berlinale Talent Campus Event, Hebbel am Ufer - HAU 2 (E); **Tea Time: Fruchtsalat with Fredrik Gertten and Ailf Wagenzink**, MGB Kinosaal/Spiegelzelt

17:30 A Crowd of Three, Japan, 131 mins, Forum, Kino Arsenal 1 (E); **Desert Flower**, Germany-Austria, 124 mins, German Cinema, CinemaxX 1 (E); **Death By Installments**, Germany, 110 mins, Panorama Dokumente, Cubix 7 (E)

17:45 The Man Who Sold the World, Morocco, 108 mins, Panorama CineStar 3 (E)

18:00 The Robber, Austria-Germany, 96 mins, Competition, Friedrichstadtpalast (E); **Revolucion**, Mexico, 105 mins, Berlinale Special Gala, Cubix 8 (E); **Summer in Berlin**, Germany, 110 mins, Homage, CinemaxX 8 (E)

18:30 Monga, Taiwan, 140 mins, Panorama Special, Zoo Palast 1 (E); **A Somewhat Gentle Man**, Norway, 109 mins, Competition, Berlinale Goes Kiez, Hackesche Höfe Kino 1 (D)

19:00 Double Tide, U.S.-Austria, 99 mins, Forum, Delphi Filmpalast

19:15 In the Shadows, Germany, 85 mins, Forum, CineStar 8 (E)

19:30 Please Give, U.S., 90 mins, Competition, Berlinale Palast (D); **Sebbe**, Sweden, 79 mins, Generation 14plus, Babylon (Mitte) (E); **All My Fathers**, Germany, 89 mins, Perspektive Deutsches Kino, CinemaxX 3 (E); **Aisheen (Still Alive in Gaza)**, Switzerland-Qatar, 86 mins, Forum, CinemaxX 4 (E); **Just Another Love Story**, India, 128 mins, Panorama, CinemaxX 7 (E); **The Story of Piera**, Italy-France, Federal Rep. Germany, 105 mins, Homage, Zeughauskino (E); **Cat and Mouse**, Iran, 26 mins, Culinary Cinema, MGB Kinosaal/Spiegelzelt (E); **Iranian Cookbook**, Iran, 72 mins, Culinary Cinema

20:00 Nenette, France, 70 mins, Forum, Colosseum 1 (E); **The Illusionist**, United Kingdom-France, 90 mins, Berlinale Special Gala, International; **Postcard To Daddy**, Germany, 85 mins, Panorama Dokumente, CineStar 7 (E); **Eastern Drift**, France-Lithuania-Russian Federation, 111 mins, Forum, Cubix 9 (D); **Caterpillar**, Japan, 85 mins, Competition, Urania (D); **Cinema City**, India, 60 mins, Forum Expanded Talk and Screen, Kino Arsenal 2 (E)

20:15 Going South, France, 90 mins, Panorama, Cubix 7 & 8 Interlock (E); **Herbert White**, U.S., 14 mins, Panorama Supporting Film, CineStar 3; **The Feast of Stephen**, U.S., 4 mins, Panorama Supporting Film; **Open**, U.S., 88 mins, Panorama

20:30 The Woman and the

Stranger, German Democratic Republic, 97 mins, Retrospective PLAY IT AGAIN ...!, CinemaxX 8 (E); **Sunny Land**, Germany-South Africa, 87 mins, Forum, Kino Arsenal 1 (E); **Cindy Does Not Love Me**, Germany, 95 mins, Perspektive Deutsches Kino, CinemaxX 1 (E)

21:00 Boxhagener Platz, Germany, 103 mins, Berlinale Special Gala, Friedrichstadtpalast (E)

21:30 Family Tree, France, 105 mins, Panorama Special, Zoo Palast 1 (E); **Winter's Bone**, U.S., 100 mins, Forum, Delphi Filmpalast (D); **Orly**, Germany-France, 84 mins, Berlinale Goes Kiez, Hackesche Höfe Kino 1 (D)

21:45 Ingelore, U.S., 40 mins, Berlinale Special, Cinema Paris (E)

22:00 Our Fantastic 21st Century, Republic of Korea (South Korea), 83 mins, Forum, CinemaxX 4 (E); **In the Realm of the Senses**, Japan-France, 101 mins, Retrospective PLAY IT AGAIN ...!, CineStar 8 (E); **The Ascent**, UDSSR, 110 mins, Retrospective PLAY IT AGAIN ...!, Zeughauskino (E); **The Churning**, India, 126 mins, Culinary Cinema, MGB-Kino (E)

22:30 The Robber, Austria-Germany, 96 mins, Competition, Urania (E); **The Hunter**, Germany-Iran, 92 mins, Competition, Berlinale Palast (D); **Born To Suffer**, Spain, 117 mins, Panorama, CinemaxX 7 (E); **I'm in Trouble!**, S. Korea, 98 mins, Forum, Cubix 9 (E); **Gay Days**, Israel, 71 mins, Panorama Dokumente, CineStar 7 (E); **The Legend of the Suram Fortress**, UDSSR, 87 mins, Retrospective PLAY IT AGAIN ...!, CinemaxX 8 (E); **Boundaries**, Germany, 96 mins, Panorama, Colosseum 1 (E); **A Somewhat Gentle Man**, Norway, 109 mins, Competition, International (E); **Kawasakis Rose**, Czech Republic, 100 mins, Panorama Special, Cubix 7 & 8 Interlock (E); **Award Ceremony**, Berlinale Shorts Screening of the Award Winning Films, Berlinale Shorts Competition, CinemaxX 3

22:45 Amphetamine, Hong Kong-China, 97 mins, Panorama, CineStar 3 (E); **Black Bus**, Israel, 76 mins, Forum, Kino Arsenal 1 (E)

BELGIAN SHORTS FROM FLANDERS @BERLINALE'10



Venus vs Me

a short by Nathalie Teirlinck

Screening today

(Berlinale Shorts VI)
16.00 - CinemaxX6



Screening today

(Berlinale Shorts II)
17.45 - Colosseum 1
+ solo exhibition in Berlin:
www.haunchofvenison.com



Screening Tuesday 16 Feb

(Generation 14+)
11.30 - Babylon
Berlin Mitte



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From the director of Ong Bak

Written by **KEVIN BERNHARDT** Directed by **PRACHYA PINKAEW**

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WRITTEN BY ANDY BELLIN AND DAVID SCHWIMMER DIRECTED BY DAVID SCHWIMMER

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M
MILLENNIUM
FILMS

A movie poster for 'Conan the Barbarian' featuring Jason Momoa. He is shown from the chest up, shirtless, holding a large, ornate sword. The background is a warm, golden-brown color. The text is in a bold, serif font.

FROM THE DIRECTOR OF
2003'S **THE TEXAS CHAINSAW MASSACRE**
AND 2009'S **FRIDAY THE 13TH**

JASON MOMOA

IS

CONAN®

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M
MILLENNIUM
FILMS

screenings

THR.com/berlin

Titles in bold; competition films in black

Tuesday, February 16, 2010

▶ TODAY

8:50 Foxes, Slovak Republic, 83 mins, Film Europe, Cinemaxx Studio 17

9:00 Dorian Gray, U.K., 113 mins, Ealing Studios International, Cinemaxx Studio 15; **The Disappearance of Alice Creed**, U.K., 100 mins, Westend Films, Cinemaxx 8; **Hesher**, U.S., 100 mins, Sierra Pictures, Cinemaxx 3; **Widows On Thursdays**, Argentina, 123 mins, Haddock Films, Cinemaxx Studio 13; **I Am Love**, Italy, 120 mins, The Works International, Cinemaxx 9; **Spanish Movie**, Spain, 90 mins, Filmax International, Arsenal 2; **Godforsaken**, U.K., 90 mins, Centre Films Media Sales Ltd, Marriott 2; **A Very Very Beautiful Love Story**, France, 100 mins, Rezo, Cinemaxx 6; **Gide In Love**, Italy, 85 mins, Adriana Chiesa Enterprises, Cinestar 2; **A Film Unfinished**, Israel, 89 mins, Cinephil, Mgb - Kino; **Grown-Up Moviestar**, Canada, 95 mins, El Entertainment International, Cinestar 6; **Medal of Honor**, Romania, 105 mins, Films Boutique, Cinemaxx Studio 11; **Kawasaki's Rose**, Czech Republic, 100 mins, Menemsha Entertainment, Cinestar 7; **Red and White**, Indonesia, 105 mins, Seth Baron, Marriott

9:15 Bad Family, Finland, 92 mins, The Match Factory, Cinemaxx 1; **Friendship!**, Germany, 108 mins, Bavaria Film, Cinestar 5

9:30 The Illusionist, France, 90 mins, Pathe International, Cinemaxx 4; **Frankie and Alice**, Canada, 100 mins, Cinesavvy, Inc., Arsenal 1; **The String**, France, Belgium, 93 mins, Pyramide International, Cinemaxx Studio 14; **The Clinic**, Australia, 100 mins, The Little Film Co., Marriott 1; **Freight**, U.K., 90 mins, Av Pictures Limited, Cinemaxx Studio 18; **Arena**, Spain, 105 mins, Films Distribution, Cinemaxx Studio 19; **Sweaty Beards**, Sweden, 81, Sweaty Beards Film Ab, Parliament; **Barbarossa**, Italy, 123 mins, Rai Trade, Cinemaxx Studio 12; **Caterpillar**, Japan, 85

mins, Dissidenz International, CineStar 1; **Congo in Four Acts**, Congo, South Africa, 72 mins, Suka!, Cinemaxx 5

9:45 Clash, Vietnam, 90 mins, Cinemavault, Cinemaxx 2

10:25 Anita, Argentina, 106 mins, Finecut Co. Ltd., Cinemaxx Studio 17

10:40 Casino Jack and the United States of Money, U.S., 122 mins, Magnolia Pictures & Magnet Releasing, Marriott 2

10:45 Women In Trouble, Unknown, 92 mins, Myriad Pictures, Cinestar 6

10:50 Revolucion, Mexico, 105 mins, Celluloid Dreams, Mgb - Kino

11:00 The Be All and End All, U.K., 100 mins, High Point Media Group, Cinemaxx Studio 15; **Father and Guns**, Canada, 100 mins, Delphis Films Inc., Cinemaxx Studio 13; **8 Times Up**, France, 102 mins, Films Boutique, Cinemaxx Studio 11; **Themba**, Germany, 98 mins, Sola Media / Atrix Films, Cinestar 1; **Hana, Dul, Sed ...**, Austria, 98 mins, Ri Filme, Marriott 3; **Strayed**, Kazakhstan, 90 mins, Satai Film, Cinemaxx 6

11:10 In The Beginning There Was Light, Austria, 90 mins, Atrix Films, Cinemaxx Studio 18

11:15 The Front Line, Italy, Belgium, 100 mins, The Works International, Cinemaxx Studio 14; **Southern District**, Bolivia, 109 mins, Shoreline Entertainment, Cinestar 5; **66/67 — Fairplay War Gestern**, Germany, 118 mins, Frisbee Films GmbH & Co. KG, Cinemaxx 1; **Putty Hill**, U.S., 89 mins, The Hamilton Film Group/Forum Office, Cinemaxx 5

11:20 Starring Maja, Sweden, 90 mins, Svensk Filmindustri, Ab, Cinemaxx Studio 19; **Animales de Compania**, Spain, 91 mins, Kevin Williams Associates, Cinemaxx Studio 16

11:30 When We Leave, Germany, 119 mins, Telepool GmbH, Cinemaxx 2; **The Dispensables**, Germany, 102 mins, Aktis Film International GmbH, Parliament; **Turn It Loose**, U.K., 97 mins, Mk2 S.A, Marriott 1; **A Woman, a Gun and a Noodle Shop**, China, 90 mins, Wild Bunch, Cinemaxx 10; **Hooked — 2. New Level**, Russian Federation, 105 mins, Sovexport Film, Cinemaxx 4

11:40 Berlin '36, Germany, 101, Beta Cinema, Cinemaxx Studio 12

12:15 Team Building, Hungary, 90 mins, Hungaricom Ltd., Cinemaxx Studio 17

12:30 To Protect And Serve, France, 90 mins,

Pathe International, Cinestar 6; **Amore** 14 mins, Italy, 95 mins, Adriana Chiesa Enterprises, Cinestar 4

12:35 Faith, Fraud and Minimum Wage, U.S., 98 mins, Porchlight Entertainment, Mgb - Kino

12:45 Vaho, Mexico, 117 mins, Mexican Film Institute (Imcine), Cinemaxx Studio 15

12:50 Crackie, U.S., 94 mins, Shoreline Entertainment, Marriott 2; **The Right Thing**, Italy, 95 mins, Rai Trade, Cinemaxx Studio 18

13:00 Eleanor's Secret, France, 95 mins, Films Distribution, Cinestar 1; **Bus Palladium**, France, 100 mins, Other Angle Pictures,

continued on page 16

Ukrainian cinema foundation and Nemiroff world-brand present

ukrainian filmcorner

traditions and innovations

UA premiere at EFM
The Rejection / Відторгнення by Vladimir Lert
17.02. 12:45 Marriott 1

UA film at Berlinale Shorts Competition
Deafness / Глухота by Myroslav Slaboshpytsky
13.02 22:00 CinemaxX 3
15.02 16:00 CinemaxX 6
18.02 17:45 Colosseum
19.02 22:00 CinemaxX 3

Nemiroff

Ukrainian stand at EFM Marriott offices:

#110

Ministry of Culture and Tourism of Ukraine

Annual catalogue of Ukrainian films

Molodist 40th international film fest

complete review of latest film productions

www.molodist.com

www.ucf.org.ua

Market

continued from page 15

Cinemaxx Studio 14; **In the Land of Wonders**, Croatia, 92 mins, Croatian Audiovisual Centre, Dffb - Kino; **Agua Fria**, Costa Rica, 83 mins, Films Boutique, Cinemaxx Studio 11; **Eastern Drift**, France, 111, Umedia, Cinemaxx Studio 13; **The Red Shadows**, Italy, 92 mins, Rai Trade, Cinemaxx Studio 19

13:15 Cell 213, Canada, 108 mins, Cinesavvy, Inc., Cinemaxx Studio 16; **Rock Prophecies**, U.S., 80 mins, The Little Film Company, Marriott 1; **Exquisite Corpse**, U.S., 112 mins, Vision Films / Vision Music, Cinestar 5

13:30 Alive!, Albania, 95 mins, Wildart Film, Cinemaxx Studio 12; **Lila, Lila**, Germany, 107 mins, Beta Cinema, Cinemaxx 1; **A Somewhat Gentle Man**, Norway, 103 mins, Trustnordisk, Cinemaxx 10; **Fin**, Spain, 89 mins, Ls Producciones/ Forum Office, Cinemaxx 5; **Tod auf dem hochsitz**, Germany, 89 mins, Michael Heuer Film und Fernsehproduktion, Parliament

13:40 Bodyguards and Assassins, Hong Kong (China), 138 mins, Cinema Popular/We Distribution, Cinemaxx 2

14:00 Kick Off, Austria, 95 mins, Austrian Film Commission, Cinemaxx Studio 17

14:15 Son of Babylon, Iraq, 90 mins, Roissy Films, Cinestar 4; **Rabia**, Colombia, 95 mins, Wild Bunch, Cinestar 6; **Trash Humpers**, U.S., U.K., 78 mins, Visit Films, CineStar 2

14:30 Rocksteady: The Roots of Reggae, Canada, Switzerland, 94 mins, MK2, CineStar 1; **Marpiccolo**, Italy, 87 mins, Intramovies, Cinemaxx Studio 11; **108**, Spain, 95 mins, Umedia, Cinemaxx Studio 18

14:40 The Calling, U.K., 105 mins, Arrow Entertainment, Marriott 2

14:45 Inhale, U.S., 85 mins, Echo Bridge Entertainment, Marriott 1; **The Way Beyond**, Switzerland, 96 mins, Eastwest Filmdistribution Gmbh, Cinemaxx Studio 14

14:50 Magic Silver, Norway, 83 mins, Nonstop Sales Ab, Cinemaxx Studio 19
15:00 Last Chance



"Gravity"

Mumbai, India, 105 mins, High Point Media Group, Cinemaxx Studio 15; **Himalaya**, Germany, 43 mins, Fernsehbrö Ro Gmbh, Dffb-Kino

15:15 The Crocodiles, Germany, 97 mins, Delphis Films Inc., Cinemaxx Studio 13; **Keep Surfing**, Germany, 92 mins, Beta Cinema, Cinemaxx Studio 12; **Love In Another Language**, Turkey, 98 mins, Tonaj Prods., Parliament; **Passing Strange**, U.S., 135 mins, Elephant Eye Films, CineStar 5

15:30 Gravity, Germany, 95 mins, Telepool Gmbh, Cinemaxx 1; **La Pivellina**, Italy, 100 mins, Films Distribution, Cinemaxx Studio 16; **If I Want To Whistle I Whistle**, Romania, 94 mins, Celluloid Dreams, Cinemaxx 10; **Ein flexible Frau**, Germany, 97 mins, turanskyj & ahlrichs GBR/Forum Office, Cinemaxx 5

15:45 The House in the Clouds, Italy, 99 mins, Istituto Luce Spa/Cinecitta Luce, Cinestar 2; **Last Train Home**, Canada, 97 mins, Cat & Docs, Cinemaxx Studio 17

16:00 Cartagena, France, 90 mins, Goldcrest Films, Cinemaxx 2; **The Valley**, Italy, 112 mins, Nonstop Sales Ab, Marriott 3; **Losing Balance**, Germany, 105 mins, Mem-Film Berlin / Mind's Eye Media Gmbh & Co Kg, Dffb - Kino; **Phobidilia**, Israel, 86 mins, Bleiberg Entertainment Llc, Mgb - Kino

16:10 Wedding Cake, France, 93 mins, Films Distribution, Cinestar 4; **Barry Munday**, U.S., 83 mins, T&C Pictures

Int'l, Cinemaxx Studio 18

16:15 Kagami, Japan, 100 mins, Production I.G, Marriott 1; **To Die Like a Man**, Portugal, 135 mins, Films Boutique, Cinemaxx Studio 11; **Gigola**, France, 105 mins, Wide Management Enterprise, Cinemaxx Studio 19

16:30 From Time to Time, U.K., 92 mins, Ealing Studios International, Cinemaxx Studio 14; **Strangers Lovers Killers**, Australia, 77 mins, Media Luna New Films Ug, Marriott 2; **Wake Wood**, Ireland, Sweden, 93 mins, Exclusive Film Distribution, Cinemaxx 2

16:45 The Trick in the Sheet, Italy, Spain, 100 mins, Intramovies, Cinestar 1

16:50 Medal of Honor, Romania, 105 mins, Films Boutique, Cinemaxx Studio 15

17:00 The Boat Race, Belgium, 91, Pyramide International, Cinemaxx Studio 13; **The Annunciation**, Cuba, 96 mins, Icaic - Productora Internacional, Parliament; **Marilyn & Me**, Italy, 98 mins, Rai Trade, Cinemaxx Studio 12; **The Reverse**, Poland, 101, KADR Film Studio, Kino Arsenal 2

17:20 Two in the Wave, France, 90 mins, Wide Management Enterprise, Cinemaxx Studio 19

17:30 Initiation, Austria, 92 mins, Eastwest Filmdistribution Gmbh, Cinemaxx Studio 16; **Desert Flower**, Germany, Austria, 124 mins, the Match Factory, Cinemaxx 1; **Twosome**, Czech

Republic, 89 mins, Film Europe, Cinemaxx Studio 17; **Champions**, Switzerland, 100 mins, Film Europe, CineStar 2; **Paltadacho Munis**, India, 96 mins, Nat'l Film Development Corp., Cinemaxx 5

17:45 Nowhere Boy, U.K., 97 mins, Hanway Films, Cinestar 6; **Down Terrace**, U.K., 89 mins, Magnolia Pictures & Magnet Releasing, Cinemaxx Studio 18; **Assisting Venus**, U.S., 107 mins, Terran Enterprises, Marriott 3

18:00 Sorry I Want To Marry You, Italy, 95 mins, Adriana Chiesa Enterprises, Cinestar 4; **Antonio Das Mortes**, Brazil, 95 mins, Latinofusion, Dffb - Kino; **Pittman**, Germany, 90 mins, Marriott 1

18:10 Get Low, U.S., 101, K5 International, Marriott 2

18:15 My Queen Karo, Belgium, 105 mins, Doc & Film International, Cinemaxx Studio 14

18:30 Mao's Last Dancer, Australia, 117 mins, Celluloid Dreams, Cinestar 1

18:40 Guidance, Sweden, 83 mins, Filmsharks Int'l, Cinemaxx Studio 11; **La Mujer Sin Piano**, Spain, 105 mins, Radio Television Espanol, Cinemaxx Studio 15; **Vaarat Juuret**, Finland, Sweden, 99 mins, Edith Film, Cinemaxx Studio 13

18:45 Turk's Head, France, 85 mins, Other Angle Pictures, Cinemaxx Studio 12

19:00 Mademoiselle Chambon, France, 101, Rezo, Cinemaxx Studio 19; **7 Days**, Canada, 115 mins, E1 Entertainment International, Cinemaxx 2; **For the Good of the Others**, Spain, 107 mins, Filmax International, Cinemaxx 10

19:15 The Chef of South Polar, Japan, 125 mins, Tokyo Theatres Co., Ltd, Cinemaxx Studio 16; **L'Uomo Nero**, Italy, 110 mins, Rai Trade, Cinestar 2; **A Dance for Grace**, U.S., 92 mins, Tower Isle Prods., Cinemaxx Studio 17

20:10 To Fight For — The Year of Decision, Germany, 107 mins, Boomtown Media, Cinemaxx Studio 11

20:30 Zagreb Stories, Croatia, 110 mins, Croatian Audiovisual Centre, Cinemaxx 13

'Heartbreakers'

► **BOTTOMLINE:**
A French crowd-pleaser.
► **CATEGORY:** Market

By Kirk Honeycutt

"Heartbreakers" is one of those high-concept comedies the French turn out with seeming ease. Yes, they traffic in stereotypes, slapstick and near-operatic emotions. But they are so much fun to watch that American producers keep trying to remake them without ever quite getting it right.

With a bright and extremely good-looking cast headed by Romain Duris and Vanessa Paradis and the splashy backdrop of Monte Carlo, "Heartbreakers" mixes its ingredients into a frothy cocktail of Gallic risibility.

And, yes, in case you're wondering, Universal and Working Title have reportedly snapped

THR.com

For more reviews and a full list of cast and credits

up English remake rights. Yet the film itself is still available for many territories. Sure looks like a smart buy.

O.K., here's the high concept: Alex (Duris), his sister (Julie Ferrier) and her husband (Francois Damiens) run an unusual business: For a price, they break up romances.

After a successful job in North Africa, the trio is summoned for a mission in Paris. A wealthy father needs them to break up the wedding of his daughter. Alex's debts to a mobster convince him he must ignore his first rule: Never break up a romance where the woman is truly happy.

For Juliette (Paradis) has landed a catch: Her fiancé is rich, handsome and very much in love with her. With no time to lose, Alex has the father to hire him as Juliette's bodyguard before the wedding. Unfortunately, she detests Alex at first sight, forcing his team into full combat mode.

Most of the gags are quite delicious. The best one involves Juliette's favorite film, "Dirty Dancing," and Alex's intense study of all of Patrick Swayze's dance moves so he can impress Juliette. **THR**



'A Somewhat Gentle Man'

By Ray Bennett

An oddball comedy with criminal undertones, Hans Petter Moland's "A Somewhat Gentle Man" follows a mild-mannered convict as he gets out of jail seeking mostly a quiet life but possibly also vengeance against the man who testified against him.

Played for laughs drawn from characters rather than funny lines, the Norwegian film is a charmer, with Stellan Skarsgard for once in a role worthy of his attention. Although a little long for its own good and with a score that's too bouncy by half, it's the kind of film that sneaks up on you and leaves a warm smile. It should do very well in international markets and festivals will line up to offer applause.

Given a friendly farewell by a prison guard, Ulrik (Skarsgard) walks out a free man after serving 12 years and goes looking for a job and a place to live. He's a slow-moving man who appears happy to go along to get along and soon he's got a spare basement pad and work as an auto mechanic.

He owes his old crime boss Jensen (Bjorn Floberg) for making sure his ex-wife and son

received money regularly while he was inside, however, and the man wants payback. Killing the snitch that put him away will settle his account.

But the folks around him turn out to be more complicated than they first appeared and his easygoing manner only gets him in deeper. For one thing, bulky with thinning hair that makes a long but lank ponytail, Ulrik is catnip to the ladies. His landlady (Jorunn Kjellsby) is a homely creature but eager for a roll in the hay when she serves him a meal most evenings.

Even his ex-wife (Kjersti Holmen) offers a quickie when he goes to visit and, after he sorts out the wife-beating ex-husband of the garage clerk (Jannike Kruse), she takes him home to her bed.

Ulrik's main interest is in seeing his estranged son, now a grown man (Jan Gunnar Roise) with a pregnant wife (Julia Bache Wiig) who wants nothing to do with her ex-con father-in-law.

Director Moland and screenwriter Kim Fupz Aakeson take a leisurely stroll around their central character and his attempts to be gracious to everyone make him increasingly endearing.

Kjellsby is a riot as a worn-

out woman who takes her sexual pleasures where she can find them and, despite her unfortunate appearance, becomes an enthusiastic and joyful bed partner.

Floberg's character remains dangerous even though he's an eccentric bird with a sidekick (Gard B. Eidsvold) that he casually abuses in very amusing ways.

Best of all is Skarsgard, who uses his heavy body and seen-it-all eyes to portray a man whose acceptance of the way the wind blows can give way to sudden and matter-of-fact brutality. His face also lights up in delighted bemusement when he realizes now and then that he really hasn't seen it all.

► IN COMPETITION

BOTTOMLINE Stellan Skarsgard finds the humor in a criminal who just wants to get along.

PRODUCTION: Paradox. **DIRECTOR:** Hans Petter Moland. **SCREENWRITER:** Kim Fupz Aakeson. **CAST:** Stellan Skarsgard, Bjorn Floberg, Jorunn Kjellsby, Jannike Kruse, Gard B. Eidsvold, Jan Gunnar Roise, Njorn Sundquist, Julia Bache Wiig. **PRODUCERS:** Stein B. Kvae, Finn Gjerdrum. **SALES:** TrustNordisk. Not rated, 107 minutes.

'What More Do I Want?'

By Neil Young

There's probably a perfectly satisfactory little picture lurking within the 130-minute sprawl that is "What More Do I Want?," the latest examination of romantic relationships from director/co-writer Silvio Soldini. The Milanese has made relatively little international impact since his big 2000 hit "Bread and Tulips" and, despite some strong performances, this so-so dramedy seems unlikely to signal an uptick in his overseas fortunes. That said, it's easy to imagine more than respectable boxoffice in Italian-speaking territories for this strongly female-oriented picture — one that will, despite being shot in Cinemascope, play just as well on small screens as large.

There's not really a great deal that's actually wrong with "What More Do I Want?" (Cosa voglio di piu?) — apart from the need for editor Carlotta Cristiani to trim

maybe a further half-hour. But the bland title and featureless Milan settings fit a picture that's content to competently and unimaginatively traverse exceedingly familiar terrain.

We certainly aren't talking "Madame Bovary" or "Brief Encounter" here, though there's no mistaking the sensual chemistry that develops between the straying protagonists. Petite and pretty, thirtyish office-worker Anna (Alba Rohrwacher) is stuck in a cozy, unsatisfying relationship with roly poly, increasingly broody boyfriend Alessio (Fabio Troiano), an easygoing handyman who physically resembles the missing link between Kevin Smith and Michael Moore.

One day at a colleague's going away party, Anna meets waiter Domenico (Pierfrancesco Favino), a virile, slightly older chap who's married with two small kids. Passion's flames are rapidly kindled and result in steamy (but never excessively explicit) motel room encounters.



The affair follows the usual pattern, from flirtation and temptation through consummation to guilt-inducing deception, building up to the inevitable revelation/confessions. The fact that the big showdown between Anna

and Bruno takes place off-screen is pretty much the only element of "What More Do I Want?" that's in any way surprising.

Soldini's direction is decidedly safe-hands stuff, but he does elicit rock solid perform-

'The Actresses'

By Maggie Lee

Knowledge of Korean film and entertainment is essential for full appreciation of "The Actresses" — E J-yong's delicious mockumentary in which top Korean stars play themselves or, more accurately, play on their professional personas. Liberally peppered with industry in-jokes and offering the titillation of watching outtakes of a "making-of," it cunningly toys with boundaries between fiction and reality.

It's probably too smart for the popular audience, even in Korea, where theatrical grosses were moderate. However, the celebrity aura of these ravishing beauties could make it a magnet at Asian-themed festivals. Overseas theatrical markets are constricted, with Japan having highest potential.

"Two's company, three's a crowd." Imagine six actresses across three generations, all screen goddesses of their time, flocking into one studio for a

► PANORAMA

BOTTOM LINE A witty actresses' ensemble piece disguised as a documentary.

PRODUCTION: A Sponge, Showbox/Mediaplex presentation of a Moonklee Pictures production. **DIRECTOR-SCREENWRITER:** E J-yong. **CAST AND SCREENWRITERS:** Youn Yuh-jung, Lee Mi-sook, Choi Ji-woo, Ko Hyun-jung, Kim Min-hee and Kim Ok-vin.

SALES: Showbox/Mediaplex Inc. No rating, 105 minutes.

photo-shoot, their prima donna egos rubbing abrasively against each other. The shoot is for Korean Vogue's anniversary fashion issue. The stars are Youn Yuh-jung, Lee Mi-sook, Choi Ji-woo, Ko Hyun-jung, Kim Min-hee and Kim Ok-vin.

For the project's coordinators, it soon becomes the nightmare before Christmas as the models try to one-up each other. The film gets the most mileage out of poking fun at "Winter Sonata's" Choi for her popularity in Japan, and the envy engendered by her special status. Next in line is boozy, bolshy Ko, whose behavior is suggestively linked to her real life divorce after marrying



into a mega-rich family.

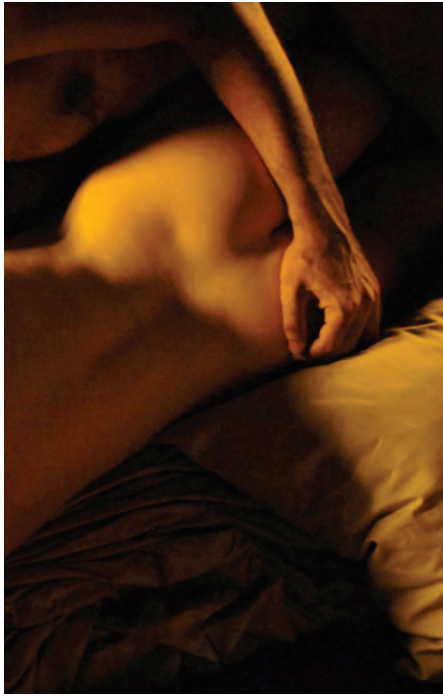
E, known for being a sensitive and savant director of women, can tease out their bitchiness without letting things get really ugly. As they loosen up, some even find rapport across age gaps.

The oldest, Youn, exudes most dignity for having seen it all, but still has little vanities, like paranoia about being someone's replacement. Lee ("Hellcats") is the mellowest. The two Kims have less distinct personalities except for the usual insecurities of young stars.

The avalanche of dialogue, the

shaky camera angles and fast cuts that simulate the effect of fashion snapshots can be overwhelming initially. However, as the film settles into its own rhythm, these technical contrivances become less noticeable. E claims he set the film concept while the actresses improvised the lines. This accounts for the narrative formlessness, particularly in the third act, set entirely around a dinner table.

Stylish post credit stills of the actresses reinforce their true appeal — as icons one can never quite touch or penetrate. **THR**



ances from his leads — Rohrwacher is particularly good in a tricky role — plus entertainingly scene-stealing work from veteran Gisella Burinato (as Anna's cynically acerbic aunt) and newcomer Francesca

► SPECIAL GALA

BOTTOM LINE Exhaustive chronicle of infidelity, Italian-style, that brings little new to the table.

PRODUCTION: Lumiere & Co., Milan; Vega Film, Zurich. **DIRECTOR:** Silvio Soldini. **CAST:** Alba Rohrwacher, Pierfrancesco Favino, Giuseppe Battiston, Teresa Saponangelo, Fabio Troiano. **SCREENWRITERS:** Doriana Leoneff, Angelo Carbone & Silvio Soldini. **PRODUCER:** Lionello Cerri. **CO-PRODUCER:** Ruth Waldburger. Sales: Pyramide, Paris. No rating, 130 minutes.

Capelli (Domenico's likeably precocious kid.)

Overall, however, it all just isn't enough to compensate for a script that's much too content to go through the motions ("I can't live without you," etc.). The third act is a particular problem. Just as Anna and Domenico find they've painted themselves into a particularly inescapable corner, the movie likewise struggles towards a satisfying resolution. Soldini is offering new wine in very dusty old bottles — and it turns out to be an undistinguished vintage. **THR**

'Father of Invention'

By Kirk Honeycutt

Comedies don't get much more unfunny than "Father of Invention," a lame and somewhat preachy comic take on a father trying to get back into his daughter's good graces. Thanks to a cast that includes Kevin Spacey, Heather Graham and Camilla Belle, the film manages eventually to achieve some emotional oomph, but getting to those points is a hard slog. So despite that cast, commercial opportunities appear limited to home entertainment.

The film falls flat right from the opening shots. A television infomercial introduces you to a wealthy entrepreneur, played by Spacey, who is a "fabricator," someone who combines other people's inventions into popular consumer products. Only one such product causes serious injuries to consumers, which somehow results in an eight-year prison term.

Now he's out, broke and wants to get back on his feet with new inventions. More

important, he wants to reclaim the love of his estranged daughter (Belle), whom he neglected as a youngster. First, though, he has to get past a doubtful parole officer, dubious employers and his daughter's man-hating roommate (Graham).

All this comes at you like an infomercial, with actors pitching one-note characters at you like so many automatic dicing machines. The stridency of the acting is at the level of a bad TV sitcom with no depth or shadings to any of the characters.

The film loses some of its stridency as time passes but not enough to save the comedy.

Writer-director Trent Cooper ("Larry the Cable Guy: Health Inspector") fumbles away too many scenes by straining for laughs. **THR**

► PANORAMA

BOTTOM LINE A strikingly uninventive comedy.

PRODUCTION: A Pangea Media Group, JKMP, Sunrise Films, Horizon Ent. production in association with Trigger Street Prods. **WRITER-DIRECTOR:** Trent Cooper. **CAST:** Kevin Spacey, Camilla Belle, Anna Anissimova, Heather Graham.



THR.com

For more reviews and a full list of cast and credits

'Red Hill'

By Peter Brunette

This first feature demonstrates that 31-year-old Aussie director Patrick Hughes likes to be in control — after all, he's listed as writer, director, editor and producer — and also that he's got a very good eye. The visuals in this Western from Down Under are always expressive and occasionally memorable, and Hughes seems to have a gift for knowing where to put the camera to accentuate his moody thriller.

But visuals aren't everything, of course, and despite some semi-surprising twists near the end, "Red Hill" is weighed down and finally destroyed by too many clichés and a lack of clarity about what's being attempted. Television and ancillary rights are a possibility in some territories, but theatrical release, except perhaps in the shopping malls of Australia, seems a long shot.

Shane Cooper is a young police officer who, with his pregnant wife, has relocated to the high country of Australia to assure his budding family some peace and quiet. The dream is shattered on his first day at work when the television news announces that Jimmy Conway, a local aborigine convicted of murder, has escaped from prison. Everyone in Red Hill knows that Jimmy will soon be heading their way to seek revenge.

Hughes' debut is filled with the myriad conventions that either

► PANORAMA

BOTTOM LINE By-the-numbers Western-thriller-horror film set in Australia.

PRODUCTION: Hughes House Films, Wildheart Films, Wolf Creek Pictures, McMahon International Pictures. **WRITER-DIRECTOR:** Patrick Hughes. **CAST:** Ryan Kwanten, Steve Bisley, Tom E. Lewis, Claire van der Boom.

ratify a genre's staying power or display an acute lack of imagination, depending on how you look at it. Of course, Shane is bullied by his hard-bitten boss, Old Bill, and chuckles are produced when he's forced to use a horse as his police vehicle, which the city boy clearly doesn't know how to ride. Each minor revelation is punctuated by that guitar twang first introduced by Sergio Leone, and used to death ever since.

When Jimmy Conway first appears, he seems to have escaped from a horror film rather than prison, what with his burned and scarred face. Uttering nary a word, he proceeds to kill virtually every member of the macho posse that has been formed to greet him. Only Jimmy stands in his way.

The suspense that Hughes manages to mount remains low-grade throughout and the plot never becomes entirely plausible. At one point, the tone of dread is completely destroyed when Shane pops back to his house to retrieve his weapon and has to undergo wifely banter concerning how his first day went. The film's final twists would have had more power if Hughes had written a few hints to signal their approach. **THR**

'Beautiful Darling'

By Stephen Farber

Several of Andy Warhol's stable of performers achieved the 15 minutes of fame promised by their guru, but one of Warhol's pets, the transvestite performer known as Candy Darling, probably achieved a few more than her allotted minutes before fading into obscurity. Those who are not well versed in Warhol movies of the 1960s and '70s may not remember Darling today, but James Rasin's incisive documentary, "Beautiful Darling," which received its world premiere in Berlin, not only tells Darling's intriguing story but also makes a larger comment on the lust for celebrity that is one of the enduring, unhappy legacies of the Warhol era.

Darling was born James Slatery, a Long Island boy who always felt like a misfit until he imagined that he might reinvent himself as a movie star in the mold of his idol, Kim Novak. Warhol met her and cast her in a few of his shoestring productions, along with Jackie Curtis and Holly Woodlawn. Yet there was something unique about Darling. As John Waters observes in the film, many other transvestites were freakish whereas Darling was genuinely beautiful.



Indeed she was photographed by Cecil Beaton and Richard Avedon, and starred in Tennessee Williams' "Small Craft Warnings," before dying of lymphoma in 1974 at the age of 29.

Rasin found a wealth of material about Darling from Jeremiah

Newton, her friend and roommate, who remains obsessed with Candy some 35 years after her death. And here is where the film achieves its most eerie and haunting resonance. If Darling created a glamorous persona to pay homage to her favorite movie

► PANORAMA DOKUMENTE

BOTTOM LINE Fascinating doc recalls a forgotten second-tier star and makes her story emblematic.

DIRECTOR-SCREENWRITER: James Rasin. **PRODUCERS:** Elizabeth Bentley, Jeremiah Newton, Gill Holland. **DIRECTOR OF PHOTOGRAPHY:** Martina Radwan. **MUSIC:** Gerald Busby. **EDITOR:** Zachary Stuart-Pointer. No rating, 85 minutes.

stars, Newton has lived his life in thrall to Darling's memory. He retains her personal belongings and conducted his own oral history of his heroine. So the film emerges as a touching and twisted tribute to all the lonely star-worshippers who find a measure of personal fulfillment in their attachment to an idol.

Rasin's approach is even-handed and unsentimental, allowing us to draw our own conclusions about the weird extremes of this movie star infatuation. The film is skillfully edited, and Chloe Sevigny recites passages from Candy's diaries with tenderness and aplomb. An impressive number of insiders — including Woodlawn, Waters, Paul Morrissey (who directed Darling in "Flesh" and "Women in Revolt"), Warhol Factory regulars Gerard Malanga and Taylor Mead, and writer Fran Lebowitz — provide telling reminiscences.

"Darling" expertly recreates a slice of the cultural history of the '60s while also telling us something about the poisonous addiction of fame. **THR**

'Still Alive in Gaza'

By Neil Young

War is hell for everyone, especially for kids. That's been the message of countless documentaries over the decades, and "Still Alive in Gaza" is the latest addition to the roster. A glimpse into the plight of those trying to get by in what director Nicolas Wadimoff has called "the world's largest prison," it's a professionally executed work of obvious interest for documentary festivals and those specializing in humanitarian matters. But while there's much to like about the film's calmly observational take on highly emotive material, the

results are essentially small-screen fare — indeed, the project was commissioned by Arab-world broadcaster Al-Jazeera.

It's not surprising that veteran Swiss documentarian Wadimoff should show particular interest in the youngest, most innocent victims of the Gaza situation. But thankfully this is no mere parade of winsome, traumatized moppets: a wide range of age groups are represented, providing eyewitness testimony about Israel's bombardment of the disputed territory. Some voice the residents' despair — "All is lost. Nothing's left. Cope as best you can." — but most express hardy

stoicism and fierce resistance.

The latter is most vividly conveyed by Gaza City hip-hop outfit DARG Team, whose upcoming album gives the movie its defiant title (the original Arabic "Aisheen" translating as simply "Still Alive.") "Stone by stone, we will rebuild," they rap, "blood is the price for people's freedom."

In the most effective sequence, we visit a run-down zoo where a teenage keeper delights in provoking a hot-tempered monkey named "Sharon," after former Israeli leader Ariel Sharon. In this scene, as in the rest of the picture, Wadimoff presents his material without narration or interpretation (and, in a welcome break from current documentary fashions, without musical accompaniment) allowing us to draw our own conclusions.

Necessarily and perhaps unavoidably one-sided in its sober, occasionally lyrical contribution to an ever-turbulent debate, "Still Alive in Gaza" doesn't try to push any boundaries in terms of form or content. But it boasts a you-are-there immediacy — with missiles at one point landing a couple of hundred yards from the cameras — that's both engaging and illuminating.

► FORUM

BOTTOM LINE Episodic portrait of war-torn lives in today's Gaza is a solid behind-the-headlines documentary.

PRODUCTION: Akka Films, Carouge (Switzerland), JCC Al Jazeera Children's Channel, Doha (Qatar.) **DIRECTOR:** Nicolas Wadimoff.

shooting stars



Krystof Hadek
Nationality: Czech

Who is the actor/actress you most admire and why?

There are many actors and actresses I admire in particular projects, but the first to come to mind is Jack Nicholson. Simply, I always believe what he is playing.

What do you consider your breakthrough role?

Probably my first and last movie so far. "Dark Blue World" and "Three Seasons in Hell."

What part do you wish you could have played (past or present)?

Anything to have fun with.

Which director would you most like to work with?

With the right one.

Goyas

continued from page 2

And though tongues started wagging early in the evening when Cruz and beau Javier Bardem finally made a public appearance together, sitting side-by-side at the ceremony, the big event of the evening was undoubtedly Pedro Almodóvar's surprise appearance to award the best film award — marking a new peace with a Spanish Film Academy that has snubbed his films often.

Best original screenplay went to Amenabar and Mateo Gil for "Agora," giving the director his 11th career Goya.

Though it failed to snag the top honors, "Agora" took seven awards total. **THR**

Visual

continued from page 2

sold to Australia, Malaysia, Singapore, Brunei, Vietnam and Canada.

"Glory," set against the backdrop of the 1956 Hungarian Revolution, tells the tale of the Hungarian water polo team who beat the Russian team during the Melbourne Olympic Games.

The representation rights to the title were held by Fortissimo Films, with HungariCom coming on board very recently. **THR**



Islam

continued from page 1

identities. The film looks at Islam's treatment of homosexuality and women's rights and the difficulty of being Muslim in a majority Christian culture.

"I learned the Lord's Prayer before I learned (Islam's central prayer) the Fatiha," said Qurbani, whose family is Afghani but was raised in Germany. "Partly, the film is about the contradictions in both cultures, about living in a culture to which one does not really belong. The twisting of identity."

Qurbani has experienced this "twisting" first hand.

"The media clichés are so strong," he said. "I mean, I'm a Muslim and even I'm suspicious of Muslims. We are so lazy in just adapting the media's bits and bytes. So comfortable in our fear of this culture that we don't research and we don't ask questions. For me, my film is an attempt to engage with Islam and start a dialogue. To make people talk about Islam."

Getting people talking was also the goal of Indian superstar Shah Rukh Khan, who was in Berlin on Friday with "My Name is Khan." Instead of the actor's usual Bollywood extravaganza, the film's plot is of a man arrested at Newark airport and interrogated because of his Muslim-sounding name.

In "On the Path," which premieres in competition Thursday, director Jasmila Zbanic explores the trend toward Islamic fundamentalism in her native Bosnia. Liberal young Muslim Luna begins to question her love for her husband Amar when he abandons his hard-drinking ways and finds solace in the conservative Wahhabi sect. As with "Shahada," Zbanic's film peers deeper to find the real people behind the sensationalist headlines.

But perhaps the most surprising film dealing with hot-button Islamic issues in Berlin is "When We Leave" from Austrian first timer Feo Aladag. The carefully crafted debut stars Sibel Kekilli. She plays Umay, a German/Turkish woman whose father decides to have her killed after her decision to leave her husband. As the film makes clear, "honor killings," portrayed in the media as expressions of Islamic fundamentalism, have little to do with religious ideology.

"Honor killings are a lot older than Islam, than any religion," Aladag said. "There's nothing in the Koran about them. Calling them Islamic is a misuse of the religion."

"The treatment of Islam in the media is always black and white. Nobody really talks about it seriously," Zbanic added. And, echoing the opinion of all the directors dealing with Muslim themes at this year's Berlinale, she adds, "I hope my film can start a dialogue. Up to now, we've just had yelling and shouting. I hope that the (Berlinale) audience will now be able to see both sides." **THR**

Market Screenings

New "Sea" screening: The European Film Market has added a screening today for the Egyptian film "Messages from the Sea." The 110-minute film will screen at 7:30 p.m. at the Cinemaxx 18.



"On the Path"

Students make their pitch

By Kartik Nair

Laura Astorga from Costa Rica was given five minutes to make a pitch for "Princesas Rojas," a feature-length film about the vagaries of a revolutionary family's fortunes under the shadow of Nicaragua's Sandinista revolution. Astorga's is one of three projects in the spotlight at this year's Talent Project Market, a collaborative interface which provides up-and-coming filmmakers from the Berlinale Talent Campus the opportunity to meet seasoned film financiers from the Berlinale Co-Production Market.

Three scripts, screened from a record 267 submissions, receive an award from the VFF (German Collecting Society for

Inhouse and Commissioned Production of Film and TV Programmes) and the chance to conduct a formal pitch at the Talent Highlight Pitch.

"My Sweet Euthanasia," from the Israeli writer-director team of Sharon Maymon and Tal Granit, is a dark comedy set in a Jerusalem retirement home, the residents of which invent a self-euthanasia device. The pitch by English filmmaker Asitha Amere-sekere for "Kin," a sequel to a short film he made, tells the story of a mother who sends videotaped messages to her son serving in Iraq, and continues to do so even after informed of his death.

Kirtak Nair from India is a participant of Talent Press, a training program of the Berlinale Talent Campus.

Gibson

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nchen for Germany, Eagle for Italy, Metropolitan for France, Paradiso for Benelux, Revolutionary Releasing for Eastern Europe, Svensk for Scandinavia, Odeon for Greece, Ascot Elite for Switzerland, Lusomundo for Portugal, and Fida for Turkey.

Nu Metro picked up "Sumer Vacation" for South Africa while Prime Pictures snagged it for the Middle East. Deals also

were closed with Pioneer for Philippines, PT Amero for Indonesia, SSG for Taiwan and Sahamongkolfilm for Thailand.

The movie, directed by Gibson's "Apocalypto" first assistant director Adrian Grunberg and written by Gibson, Grunberg and Stacy Perskie, sees the actor as a career criminal sent to a vicious Mexican prison where he has learn to survive any way he can.

The movie generated some controversy when it was learned that the production would shoot in an actual working

prison, which is necessitating the moving of prisoners, causing protests from their families.

Some buyers also balked at some of the violence, though bidders did like the script's comedic touches. Concorde boss Markus Zimmer said the Gibson-penned script suggests "Summer Vacation" could mark a return to the kind of action/comedy role the actor made famous in the "Lethal Weapon" franchise.

Icon is handling distribution in North America. **THR**

Intandem

continued from page 1

The movie will be directed by Ian D. Fleming, who was Marshall's 2nd-unit director on his upcoming sword and sandal slasher "Centurion."

The movie is still in the early stages but is expected to roll before the cameras in June, Intandem said. The script details the story of a recently widowed novelist who retreats to a rented mansion in the village of Slaught-

terford to compose a new novel. She is met by local residents, who all warn her against staying in the house, but she resolves to stay before encountering a ghost. But the locals become the ones to fear.

As the European Film Market hits the home stretch, Intandem is quietly celebrating with the disposal of ownership rights to five movies from its slate for \$9.6 million to ATF Holdings, a subsidiary of hedge fund Arrowhead Target. The proceeds will be used to settle in full an outstanding loan from Arrowhead

for the same amount.

The movies were included on Intandem's balance sheet at a value of \$3.1 million, resulting in a book profit of approximately \$6.5 million, eliminating much of the company's accumulated losses.

Intandem also has taken on worldwide sales duties to the just-wrapped Danny Dyer and Colin Salmon starrer "Devil's Playground," which is lined up to make its debut in the Marche du Film during the Festival de Cannes. **THR**

'Caterpillar'

continued from page 1

of a tank rolling over naked flesh.

Instead of the raw verite style of "Red Army," "Caterpillar" has a riveting fictional framework and visual bravura, which will help the film reach out to a considerably wider international theatrical circuit. It makes for essential educational material for the above-18 generation.

Significantly politicizing and humanizing Edo-gawa Rampo's 1929 horror-fantasy short story of entomological sexual instinct (banned in 1939), his focus is on war's impact on civilian psyche and the hypocrisy of "patriotic duty," expressed through a woman's sado-masochistic relationship with her husband, after he is horribly maimed in battle. The original setting of the Russo-Japanese War, from which Japan emerged victorious, is transposed to WWII, which ended in defeat.

In the late 1930s, Lt. Kyuzo Kurokawa (Shima Onishi) returns from the China front limbless, deaf, scarred by burns and gloriously decorated as a "War God." His relatives think he's a burden but hypocritically admonish his



wife Shigeko (Shinobu Terajima) to care for him. Kurokawa soon tires Shigeko out with his insatiable sexual demands, but her only way of punishing him is by carting him in his uniform around the hamlet like an exhibit, to invite praise for being a "role model for Japanese wives."

Kurokawa's initial consolation in seeing his medals and reading the news about his heroism is gradually replaced by neurosis caused by flashbacks of his crimes. Shigeko, who was physically abused before he was drafted, starts to get even in bed. In Edo-gawa's story, Kurokawa was injured in combat, but Wakamatsu's inference that he was hurt accidentally following his rape of a woman further debunks the heroic image of soldiers.

Terujima's performance is deliberately reserved, making

her intermittent outbursts all the more effective. Onishi's is more exaggerated for effect.

The film's most distinctive feature is its striking use of associative montage. The first three minutes of "Caterpillar" cross-cuts footage of the Sino-Japanese war with a Japanese soldier raping a Chinese woman, and a procession of women marching with the Hinomaru flag to a score of patriotic battle songs. It sums up the film's motive of connecting Japan's war policy with sexual aggression and brainwashing of civilians in WWII.

Though Wakamatsu is an auteur of pink movies, he tones down Edo-gawa's so-called style of "eroticism, grotesquerie, and the nonsensical" in favor of greater realism. **THR**

► IN COMPETITION

BOTTOM LINE A direct and powerful correlation between war and sexual politics.

PRODUCTION: Wakamatsu Production and Skhole Corp. **DIRECTOR:** Koji Wakamatsu. **SCREENWRITERS:** Hisako Kurosawa, Deru Deguchi. **PRODUCER:** Noriko Ozaki. **SALES:** Dissendenz International No rating, 84 minutes.

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ENTERTAINMENT

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